

## GLUCK'S "ORFEO" REPRODUCED

BEAUTIFULLY MOUNTED AT THE METROPOLITAN.

Louise Homer achieves an artistic success as the Here-Toscanini-Conducting-A Feature of the Performance—The Scenery Very Attractive.

Giulio Gatti-Casazza and Arturo Toscanini are not without courage. Their united labors brought to a production at the Metropolitan Opera House last night the "Orfeo" of Gluck, an achievement which requires quite as much boldness now as it did twenty-three years ago when the opera was sung at the Academy of Music, and not so very much less than was needed when it was first given to the world, in Vienna on October 5, 1762.

People complained then that it was slow, and doubtless similar complaints will proceed now from sources like unto those from which the grumblings of 1762 came. For Gluck was a reformer, and his opera even in these days seems to challenge taste fed on Puccini. The original score of "Orfeo" was the explanatory subtitle "dramma per musica," that of the first "Orfeo" and much the same as that of the Wagnerian product. But this "Orfeo" is far, far from "Tristan und Isolde."

But first to the record. When the "Orfeo" was produced in Paris in French the title rôle was rearranged for Legros, the famous high tenor, and Gluck added some numbers to the score, together with one not from his own pen.

In 1858 the opera was revived at the Théâtre Lyrique with Pauline Viardot-Garcia in the title rôle, and for this production a proper revision was made by that ardent Gluck enthusiast and scholar Hector Berlioz. In this city the opera has had several hearings, but only one real production.

This was by the American Opera Company at the Academy of Music in the spring of 1886, when the work was given thirteen times. The scenic attire of these representations, the chaste spirit of the performance, the classical simplicity of the action and the dances, the fervent publication of the grief of Orpheus, Helen Hester and the gentle loveliness of Emma Juch's Eurydice are recalled only by other operagoers.

Not the least of their treasured memories is the conducting of Theodore Thomas. It is well to summon from the vasty deep the record of this admirable and popular revival in order that we may not be misled as to the character of the present performance nor be without hope that they may meet with a similar measure of public approval.

After that season "Orfeo" had a rest till December 30, 1901, when it was brought forward by Abbey & Grau to permit Giulia Ravogli to display her powers as Orfeo, and Sophia, her sister, to interpret the rôle of Eurydice. The production was slow and the impersonations of the two sisters not impressive. Again the opera had one performance on December 19, 1908, when the principals were Mmes. Sechi and Coleman.

This production was even more shabby than its predecessor and the singing was little more inviting. The last essay at interesting the public in the work, or rather in some singer's impersonation of Orfeo, was on December 11, 1906, when it was performed with Marie Brema as the bereaved husband, Marie Engle as Eurydice and Mathilde Bauermeister as Amor. Since that time "Orfeo" has slept the sleep of the just and imperishable.

The temptation to debate the possible permanency of Gluck's contribution to operatic literature must be resisted. The sincerity of his art is undeniable and that he attained in this opera that "grand simplicity" for which he sought cannot be questioned. The lofty ideals of the composer are published in every page of the score, and there are numerous episodes in which even contemporaneous arias, habituated as they are to torrential utterance, to the clash of tragic passion in hundreds of orchestration and mightily calling of voice unto voice, will not fail to find ravishing loveliness.

But whether the continuance of the style, the sculptured lines of Gluck's melody and the purity of his orchestral palette will satisfy a public which hungers for vermicelli and gilt remains to be seen. Fortunately that is not a matter with which critical record of the revival need concern itself at present.

The production at the Metropolitan has been prepared with much thought and care—or shall we say meditation and prayer? That version employed by Hector Berlioz's, nor is it wholly the original. Yet it is honestly in the spirit of Gluck. The old Berlioz air inserted at the end of the first scene in the Paris arrangement is dropped and the familiar "Divinité du Styx" from the composer's "Alceste" is substituted. The few other changes are mostly in the direction of the original score, or in that of ornamentation, and do not signify. The "Alceste" air fits by no means badly in the new position, though naturally some of its required accompaniment is lost.

The greatest amount of study has been devoted to the preservation in the scenery and dances of a key in accord with the pastoral nature of the story and the Doric character of Gluck's music. This study has produced good results. The colors of the outdoor scenes—the Thracian forest of the first act with its glimpses of the distant gulf, the fields of Elysium with their suggestion of classic gardens and the festal mead of the final scene—are all keyed in low tones, with soft yellow and green in predominance. The harmonious admirably with the soft colors of the costumes, all of which remind the spectator of Mr. La Farge's well poised palette rather than of the hotter chromes of Giulio Romano.

The two scenes in shades present a brusque contrast to these idyllic pictures, for they are rugged in line and almost violent in colors. In the principal inferno scene the lights were used quite liberally and a flamboyant effect quite sympathetic with the situation was produced. The dance in the inferno was somewhat cramped by the setting of the stage and it lacked directness of interpretative movement. But the general action of the scene was good and the tremendous blow of the reitard "No" by the chorus, a musical effect which no modern composer has surpassed, was not robbed of its wonted eloquence.

The dance of the blessed in the Elysian field was planned on lines of "classical" dancing made familiar to us by Miss Duncan, Lola Fuller and several other dancers. Thelma Swirsky perambulated the stage with the latest genuflections and limb graphics, while the corps de ballet posed in attitudes expressive of a blessedness indescribable. Yet the sum total of it was pleasing, and it was infinitely superior to the earlier struggles in the conventional opera ballet to this Wagnerian conception.

The final scene was embellished with

capricious and encephalic again by the sinuous Miss Swirsky, while the choir stood about in poses suggestive of a lasting peace and Miss Allen, as Amor, made the smile of Grotel when he came into her paradise of gingerbread.

It was indeed a pretty picture, and what was still better this, like its predecessors, had just enough of the fanciful in it to suggest the far removed poetry of the age of fable. To point out defects in it might be easy enough, but the fact remains that the entire action and choreographic display of the opera reproduced in no poor way the manner of some painters who have let their brushes dally with the legends of Greek poetry.

"And," wrote Berlioz, "it is Gluck, the terrible musician, who has sung all woes, who has made Tartarus roar, who has painted the desolate shores of Tauris and the savage customs of its people—it is he who knew how to reproduce in music this strange ideal of dreamy voluptuousness and peace in love."

Mr. Toscanini knew how to follow Gluck into the realm of classic shades. Again his taste, musicianship, and enthusiasm were exhibited in the appreciation of the innate character of the score. His reading had repose, yet it was not wanting in the tragic note. It was sympathetic in the full sense of that abused word. It was worthy of the maestro and the opera. The excellence of the mise-en-scène must be set down to the credit of Mr. Gatti-Casazza, who was wont to give his attention to such matters at La Scala.

The burden of the vocal interpretation of this score is on the representative of Orpheus. This burden was borne last night by Mrs. Louise Homer, whose achievement was of a finer and more deeply considered nature than anything previously done by her. Her impersonation was carefully prepared, not only in general key and in the balance of phrase and period, but in the pictorial framework of pose and movement.

Her delivery of the recitatives was the most satisfactory vocal art she has exhibited at any time in her career here. It rose at times to a high level of dignity and even had notes of real pathos. Her singing of the arias was well planned and generally commendable, though here, for reasons too deeply rooted and widely spread to admit of discussion in a morning review, there must be a slight reservation. But Mrs. Homer's Orfeo can be set down as a successful effort and it deserved the generous applause which it received.

Mme. Gadski was an acceptable Eurydice. It was not her fault that she was not more than this, for she sang and acted with understanding. But the illusion of the drama would be better conserved by a Eurydice of lighter form and lighter voice. It is hardly a rôle for a dramatic soprano as that type is understood in the terminology of contemporaneous opera.

Miss Allen's Amor was sufficiently juvenile in appearance but not sufficiently aural in tone. The singing of the chorus showed the results of the many rehearsals accorded to the work. It was most delicately graded in the first scene and had fine range of color in the episode in Hades. The orchestra played excellently. There were two or three unimportant technical slips, but in general tones and shading were admirable.

On the whole this was a beautiful and worthy production of a noble old classic, in which grand effects are achieved with simple means and profound dramatic expression attained without a sacrifice of artistic beauty and repose.

## OPERA AT THE NEW THEATRE.

Donizetti's "Don Pasquale." Given With Considerable Spirit.

"Don Pasquale" was sung at the New Theatre yesterday afternoon, and Donizetti's merry little opera appeared to give much pleasure to a good sized audience. Alice Nielsen was to have been the impersonator of the roguish Norina, but she fell a victim to the "sudden indisposition" of opera singers and her place was taken by Bernadette de Bono. This soprano cannot be regarded as an ideal singer of fluent music, but her Norina was spirited and agreeable in its histrionic aspect and it was fitted well into the general performance.

The other principals were Mr. Pini-Cocchi, who played the rôle of Don Pasquale, and Mr. Bonci, who played the rôle of Dr. Malatesta. The round baritone entered into the humors of the comedy with good effect. Mr. Pini-Cocchi was amusing from beginning to end. Mr. Scotti and Mr. Bonci did well once more what they have done well in the past. The chorus received applause for creditable efforts, while Mr. Tango conducted in his customary manner.

After the opera, Miss Sacchetti was exhibited in a concert. Strauss's "Frühlingstimmen" and Chopin's tarantelle. The latter was recently seen at the Metropolitan. As for the former, the song of a poet, couched in sing-song descriptive language, may be permitted to speak for it. It read thus:

In this sphere of the most simple lyric disposition, still almost perfect in the character of a popular song, shall be brought to expression by the aid of dress, attitude and gesture, which illustrate the song in a perfect form, the soul of a sentimental, tender German girl which, with "Voices of Spring," rises to a pure, natural joyfulness and pleasure of life.

## To Reorganize Dreamland.

Two judgments, one for \$131,909.50 and one for \$205,708.50, in favor of Joseph Huber and Eugene Wood respectively, have been filed in the County Clerk's office in Brooklyn against the Dreamland Company of Coney Island.

Huber and Wood are heavy stockholders in the company, and the friendly suits were brought by a suit to effect reorganization. A representative of the company said yesterday that the actions were brought to establish the rights of the company in a reorganized form, and the plans for next season contemplated a still greater extension of Dreamland's attractions.

## Next Week's Operas.

Mme. Nordica is to make her next appearance at the Metropolitan Opera House at the matinee performance of "Il Trovatore" one week from Saturday.

With her will appear MM. Slezak, Gilly and Rossi and Marianne Flahatt. Geraldine Farrar will make her third appearance at the Metropolitan on New Year's night "Manon" will be sung with Edward Clement and Frances Alda in the leading rôles.

Emmy Destinn sings in "Cavalleria Rusticana" on Tuesday at the New Theatre, after which Rita Sacchetti will appear in the pantomime "Histoire d'un Pierrot."

Another New Theatre on 43rd Street.

W. Albert Swaney filed plans yesterday for a new theatre and studio building to be erected for J. J. Shubert at 217 to 233 West Forty-third street, directly opposite the Lyric, on a plot of land which was occupied by a gas station and a building to be of brick with terra cotta trimmings of a Florentine Renaissance design, having a frontage of 81 feet and a depth of 62 feet. The theatre will be situated on a lot with a seating capacity of 732, and on the front of the plot will be studios and offices seven stories high. The building is to cost \$150,000.

## BELASCO'S PLAY FROM FRANCE

"THE LILY" HAS A FATHER WHO IS A FAMILY TYRANT.

Miss Nance O'Neil, Transformed by Make-up, Succeeds as an Old Maid Slavery—Diverging Scenes and Belasco Atmosphere—Situation Un-American.

"The Lily," a four act play adapted from the French of Pierre Wolff and Gaston Leroux by David Belasco, was produced last evening at the Stuyvesant Theatre to the emphatically manifest approval of a large and demonstrative audience, which applauded until it got tired and would not quit until it got the usual speech from the man with the gray forelock.

Mr. Belasco has been so successful heretofore in preparing French originals for the comprehension and entertainment of American audiences that it is not surprising to see him returning to that field once more. What changes he has made have been made with discretion, but they have not been of a radical character.

The theme of this play is that of paternalism, the assumed and (in France) the time honored right of the head of a family to command the obedience of its members and to regulate their personal affairs, especially in the matter of marriage.

The Comte de Maigny rules his family with the usual iron hand. He is an eccentric old person with a high opinion of himself, at home a martinet, abroad a gay old rake. His family he scruples to let may go free in Paris. His eldest daughter, Odette, has been an old maid that he might not miss her admirable housekeeping. His younger daughter, Christiane, has also been brought up very strictly. But Christiane, though the doors of her life are locked by paternalism, finds a window open, slips out and falls in love with an artist, a married man whose wife won't divorce him.

When the Count discovers the truth he rages. Christiane defends herself, and her father, moved, declares he will still take her to his arms if she can say that she is still "good girl." Then she tells him that she has given herself to the artist, and when her brother, who is about to marry the very same daughter of a cotton merchant, cries out upon her honor, she retorts, in substance: "A pretty one, you, to talk of honor. I give myself freely for love; you sell yourself for money."

The Count is bent upon some terrible punishment for his erring daughter, when Odette, the old maid, comes to her sister's rescue. It is the one revolt of her self-sacrificing life. In an impassioned speech she declares that Christiane is right, that anything is better than the gnawing loneliness of an old maid's life. She knows, for that's the life that she has lived.

Now, whatever paternalism may mean in the life of the young, unmarried girls of France, it is not exactly a live issue in America, where, as a rule, daughters come the papa and say:

"Dear old dad, I'm going to be married. Isn't it fine?" "Sure," says papa. "What's the lucky chap's name?" Or if he doesn't, he might just as well. But in France of course that sort of thing is not done, so it is natural that the old maid's revolt seems to the Count little more than a cataclysm.

In the end, however, the artist's wife, freed of the influence of her mother, agrees to get a divorce, the lovers part, to wait three years for each other, and the curtain falls upon a very agreeably simple, quiet scene between the two sisters and their old and philosophical father friend, the lawyer.

These materials, touched up and stage managed in the well known and justly celebrated Belasco manner, make a highly agreeable evening's entertainment. The mise-en-scène is particularly worth mention. Often two or three persons talk at the same time, as they do, in actual life of course, without any resultant confusion. There's a very real struggle between a crazy youth bent on doing a foolish thing and an older man bent on restraining him.

There is of course a pretty atmospheric sunset, and there are peasants singing suggestively in the distance and some agreeably unobtrusive harp music furnished by a pretty girl, while the scenery is faithful in all its details. Atmospheric? Oh, very.

Mr. Belasco has assembled an unusually strong company of players for this piece from the French. First of course there is Miss Nance O'Neil who has not been seen here in some time. For several years Miss O'Neil was called "promisette," and from the first she possessed much crude strength and an impressive personality. For the part of the old maid she did wonders with her appearance. She was almost unrecognizable. Her hair was a pale, faded brown. Last night it was brushed tightly back from her forehead. Her face was pale and restrained. For a whole act she had little to do, yet she composed her character in her own mind, and her voice, a long, difficult speech, she carried her auditors with her.

The erring sister was well played by Miss Julia Dean, while Charles Cartwright, an excellent English actor, best known here for what he did in "Leah Kleeschna," was the stern, selfish and eccentric parent. He was a difficult part, but difficult parts are not new to him. He has been surmounting difficulties for years.

Bruce McRae was the philosophical lawyer, a part which he played with just the right touch—rather tenderly and with a touch of comic pity—a very human philosopher in fact. W. J. Kelly was manly and sincere as the dignified lover and Leo Dietrichstein displayed much comic finesse as the lover's wordy wife friend.

Alfred Hickman as the cad of a brother had to be selfish and fiery, both of which he was—in good measure. Florence Nash, a musical comedy recruit, got many laughs as the wealthy cotton merchant's daughter, while Dodson Mitchell gave a capital sincere sketch as the man with the cash.

Last night's audience liked "The Lily" very much indeed. There were so many curtain calls after the third act that nobody remembered to count them and the applause was punctuated with shouts and cheers. It was a lively evening, and as has previously been remarked "The Lily" is an agreeable entertainment.

## MARY B. JOHNSON SUES.

Asks Divorce in Reno From Waldo P. RENO, Nev. Dec. 23.—Mrs. Mary B. Johnson, who has been here since June 9, today filed suit for divorce against her husband, Waldo P. Johnson of Chicago.

The complaint was signed at her request as quickly as filed and the nature of her allegations is not disclosed.

## HOW OVER COMEDY THEATRE.

Walter Lawrence Goes to Law with the Shuberts Over It.

The Comedy Theatre in West Forty-first street, which came into existence only a few months ago, is already a subject of dispute and litigation. The Shuberts are trying to oust Walter N. Lawrence and indeed have thrown him out of the actual management of the theatre, while Mr. Lawrence has secured an injunction to prevent the Shuberts from carrying out their plans.

Mr. Lawrence's version of the difficulty was made known at his office yesterday. The Shuberts declined to talk. As Mr. Lawrence sees it he was the promoter of the Comedy Theatre, but wanting means to carry the enterprise to a finish enlisted the support of the Shuberts, who completed the playhouse and employed Mr. Lawrence as manager with a clause in the contract giving to Mr. Lawrence the right to produce there a play of his own choice at the end of the run of the first production at this theatre. This first production was "The Melting Pot," which moves to the Shuberts' theatre on Broadway and arranged to produce on January 3 a play called "Mr. Buttles" with Henry E. Dixey as star.

There was a clause in the contract between Lawrence and the Shuberts under which Mr. Lawrence's rights to produce a play at the end of the first production were to be in effect secured in case the Shuberts leased the theatre, they in that event to pay Lawrence a certain sum in forfeit.

But when Mr. Dixey had Mr. Lawrence's play in preparation, Mr. Lawrence deferred publication of his plans out of deference to the running attraction at the Shuberts' theatre. The Shuberts announced Mr. Dixey's play on January 3, which interfered with the Shuberts' plans or wishes, as Mr. Lawrence understands, the Shuberts refused to let him proceed to put him here next week. He wanted Mr. Lawrence to go to Boston with Mr. Dixey and leave the Comedy Theatre to them for a time. Mr. Lawrence could not do this in the same light and declined.

On Tuesday last, according to E. A. Weil, of Mr. Lawrence's office, the Shuberts issued a writ of injunction in an hour to Ray Comstock and sent to Mr. Lawrence his dismissal as manager of the theatre with a check for the amount of \$10,000. Mr. Lawrence, however, as the contract provided further that this forfeit should be payable in cash at the equivalent of the value and interest of the Shuberts' theatre, which was not cash nor legal tender. Mr. Lawrence declined to accept the check or the abrogation of his contract, and he is now suing the Shuberts for the amount of the contract. He has, however, ousted from the theatre the Shuberts' play, "The Melting Pot," and yesterday his attorneys went before Justice Maclean and obtained an injunction against the Shuberts which Mr. Lawrence's attorneys say will prevent a session of the Comedy on January 3, although up to last evening the Shuberts had not yet been served on Lee Shubert, president of the Shubert company.

## NEWS OF PLAYS AND PLAYERS.

Charles Frohman Announces His Plans for the Empire Theatre.

Charles Frohman announces a series of special productions acted at the Empire Theatre by a company organized for this purpose. The first production will be a comedy on Monday, March 28.

Miss Maude Adams's season at the Empire in "What Every Woman Knows" will end on Saturday, January 15. On the following Monday Mr. Charles Wyndham will direct a new production of "The Merchant of Venice" by the first of sixteen performances of "The Merchant."

New York's first glimpse of Miss Ethel Barrymore as Zoe Blundell in Pinner's "Mid-Chance" will be at this theatre on Monday, January 31. Henry B. Harris announces that for the first time in his career as a producing manager he will stand sponsor for a musical play. Miss Mary Moore will have its premier in New York at a prominent Broadway theatre on Easter Monday. A Skylark was written by Mr. Harris's brother, William Harris, Jr., with music by Frank G. Dossert.

Fred Niblo, whose travel talks have made him popular, has returned to the theatre. He has signed a contract for several years and has signed a contract for a tour over the William Morris circuit, opening at the American Music Theatre in New York. The subject will be "Africa, from the Cape to Cairo," and will include the various places visited by Col. Roosevelt.

"The Dutches." MONTCLAIR, N. J., Dec. 23.—The baby daughter of Principals J. Herbert M. Dutch of the Montclair High School has been adopted as their mascot by the senior class. The baby is designated in class society as "The Dutches."

## Theatre Company Incorporated.

ALBANY, Dec. 23.—The Eden Theatre Company, to "operate theatres, opera houses and similar places of amusement," was incorporated to-day with a capital of \$50,000. The directors are Albert E. Lowe, William H. Newcomb, Louis Loeb and Joseph Spier of New York city.

## SANTA CLAUS OF CHATHAM.

Lois Fay Comes to Town to Fill Up His Reindeer Sledge.

Lois Fay, who acts the part of Santa Claus to the poor about Chatham, came to New York to buy a steamer ticket for Bermuda, where he will spend the winter, and on his way shopping. Mr. Fay will go back to-morrow, and he says that everybody about Chatham who needs it will get a Christmas basket in good time and there won't be anybody there who is going to suffer.

Mr. Fay was fairly bubbling over with the spirit of the season when seen at the Holland House yesterday. "I have never seen a Christmas come in my long life that is so full of cheer and promise for everybody," said Mr. Fay. "I have seen a lot of Christmas, but never so prosperous as it is now. All that is needed is a strong hand at the helm, and we've got that in President Taft. Business and contentment believe it is going to be so for the next four or five years."

You don't think that Roosevelt's hand was the proper sort of hand on the tiller, then?" was suggested.

"Oh, no, I don't say that. You see after that somewhat famous visit of mine to Washington, I saw the president and I had it all out, we got along well together, and after that I always felt sure that if I wanted anything I could get it. I don't think of course, with all that right, but I have nothing to say about politics. I am out of it. And I haven't any idea of what the Legislature is going to do, or what the Senate is going to do, or what the President is going to do. But I expect to read the New York papers while I am there."

## GOOD-BY DINNER TO NETZ.

By 450 Men and Women Employed in the Finance Department.

Employees of the Department of Finance gave a dinner last night at the Hotel Astor to their chief, Comptroller Metz. The men and women of the department—about 450 of them—all turned out.

The only sorrow we have greater than losing Mr. Metz," said John H. Crosby, "is the thought of some of us that we may go without him."

John H. McCooey was toastmaster. The speakers were Mr. Crosby, Frank W. Smith, J. T. Mahoney and N. Taylor Phillips.

## THE MUSICAL ART SOCIETY

SOME OLD AND RECENT CHORAL WORKS ARE SUNG.

Christmas Spirit Recognized at Carnegie Hall Concert—"Ave Maria" Given in Six Versions—Brahms Dominates the Modern Group of Selections.

The Musical Art Society's two annual concerts have for some sixteen years past occupied a place apart in this city's artistic life and have enlisted the presence and support of a good part of New York's quota of lovers of serious music. The first concert of this organization's seventeenth season, which took place last evening, brought a distinguished audience to Carnegie Hall, and the music offered by Dr. Frank Damrosch and his choir of seventy singers was heard with close attention and evident enjoyment. The stage was decorated with the usual profusion of evergreens and there was a Christmas performance of the old German Christmas hymn, "Silent Night, Holy Night," before the set programme began.

Modern music has been gaining a steadily increasing foothold in the Musical Art Society's concert lists in recent years and last night it came near being in the second place, being represented by Brahms, Franck, Mendelssohn, Liszt, Debussy, and the Russian, Gretschkof. The old contrapuntal school was drawn upon for a number of selections. Vittoria, Arcangelo, Sweelinck and Bach. Much of the recent and contemporary music brought forward at these concerts has been admirably worth hearing. It was hoped that the society would retain as its principal and unique mission the presentation of the old a cappella works written in the socialistic style. This mission is still being carried out, but public except through the Musical Art Society's ministrations. It is also true that the choir, when its efforts were devoted to this old music, with its stiff exactions as to phrasing and intonation, sang with more distinction and smoothness of style than it has done for some seasons past.

Six settings of the familiar hymn "Ave Maria" provided some interesting contrasts last night. Palestrina, Vittoria, Arcangelo and Bach. The old century ideals in voicing this meditation to the Virgin, while Liszt, Mendelssohn and Cesar Franck represented three different choral methods. The latter musical thought in setting the same text. The ancient set a lofty standard, which none of the modern trio approached, though the sincere and simple three voices of Franck touched a high level of religious expression and musical beauty. Sweelinck's setting "Hodie Christus Natus est" was a masterpiece of contrapuntal skill. The other older works were the "Rhapsody," opus 53, for contralto solo, and the "Rhapsody," opus 53, for contralto solo, and the "Rhapsody," opus 53, for contralto solo. The "Rhapsody," opus 53, for contralto solo, and the "Rhapsody," opus 53, for contralto solo. The "Rhapsody," opus 53, for contralto solo, and the "Rhapsody," opus 53, for contralto solo.

## WASHBURN, AMHERST, 49, DEAD

Went to Last Amherst Dinner With Son and Grandson, Both Absent.

John H. Washburn died yesterday in his eighty-second year at 30 West Forty-seventh street. Last winter he went to the annual Amherst dinner and with him he took his son and his grandson, both graduates of Amherst like himself.

From 1859 until 1904 he was connected with the Home Insurance Company, of which he was president for the last three years of that time. Since then he had been failing health made it necessary for him to give up the office, he had been chairman of the company's board of directors.

Mr. Washburn's family was of English origin. John Washburn, the American ancestor, settled in Massachusetts in 1822. He was secretary of the North Bridgeport Fire and Marine Insurance Company and five years later he went to the Home Insurance Company. He was president of the company from 1887 to 1894, and president of the Board of Fire Underwriters. He was formerly a member of the Chamber of Commerce and was on the directorate of the city of New York.

He was a deacon in the Broadway Baptist Church since 1878. For a number of years he made his home with his wife and daughter in New Haven. His health failed last May and for the last ten days he had been suffering from bronchitis. Heart disease complicated his illness two days before his death.

## Obituary Notes.

Lippman Katz, the first man to start a kosher butcher shop, who had retired from business with a fair competence ten years ago, died yesterday at his home, 61 East Eighty-sixth street, aged 77 years. He was born in Poland and was a member of a kosher butcher shop at 14 Ludlow street. He was a member of the Jewish community at the time and many Jews of that time did not start until a number of years later. He assisted many Jewish families to come to America and was a member of the lower East Side Jewish community. He was a member of the Jewish community of New York.

Col. William S. Shuler, one of the best known residents of Amsterdam, dropped dead of apoplexy at his home in that city yesterday at the age of 53 years. He was a member of the Dutch Reformed Church and was a member of the Dutch Reformed Church of Amsterdam. He was a member of the Dutch Reformed Church of Amsterdam.

William B. Mott, who died on Wednesday at the Hotel St. George, in Brooklyn, in his seventy-eighth year, was formerly prominent in the banking and insurance business. He was president of the National State Bank of New York for many years. He was a member of the Dutch Reformed Church of Amsterdam. He was a member of the Dutch Reformed Church of Amsterdam.

James J. Lennon, who was formerly active in Democratic politics in the Eighth Assembly district in Brooklyn and served two terms in the Assembly, died on Wednesday at his home, 370 Union street, in his fifty-second year. He succeeded his father in the cloth springing business at 20 Bleecker street. He was a member of the Dutch Reformed Church of Amsterdam. He was a member of the Dutch Reformed Church of Amsterdam.

Matthew E. Halpin died on Wednesday night at his home, 290 West 125th street, in his seventy-fourth year. He was a member of the Dutch Reformed Church of Amsterdam. He was a member of the Dutch Reformed Church of Amsterdam.

Robert McWilliam Miller and Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine Nicholas Lawrence of this city, were married at 4 o'clock yesterday afternoon in the Church of the Transfiguration in East Twenty-ninth street. The ceremony was assisted by the Rev. Dr. George C. Houghton, rector of the church. The bride was Miss Mary Coolidge Lawrence, daughter of Mr. and Mrs. Augustine